

OF INTEREST TO WOMEN.

A Review of the Danseuse's French Costumes—Wyoming Women in the Political Arena—A Fair Doctor of Philosophy.

LA LOIE'S FAMOUS GOWNS.

Her Voluminous Skirts Are Profusely Trimmed in Glittering Spangles.

Drawn Corsets and Affects Square-Necked Bodices in Empire Style, with Tucked Sleeves.

The influence of Loie Fuller on the French world of manners and manufactures has been as great in achievement as her serpentine dances. In return Paris has equipped her with a wardrobe as novel as it is luxurious, as the illustrations prove. All this bewildering panorama of gorgeous color combinations and quaint designs as they were passed in review are admirably suited to their owner. No stock colors are allowed to conceal the statuesque column of her throat, but each neck is cut out in a shallow square; the separate yokes and flaring collars are provided for street wear. Another glittering generality consists of spangles without number, especially defining the skirt seams. Even when limply suspended over the sheet spread on the floor for that purpose the assimilation of the gowns and



the wearer is apparent. When she carelessly perches on her red-gold curls a hat on which purple and blue swear violently at each other, she looks prettier than ever. Miss Fuller disdains corsets, and affects short-waisted Empire styles and heavy cut linings. Her only tight-fitting waist is a royal blue crepon blouse with sleeves of taffeta and a tiny taffeta kitting bordering a deep embroidered collar of cream batiste over the blue silk. The sleeves have three half-inch tucks half way between the shoulder and the elbow.

The very latest thing, Miss Fuller says, is to edge these tucks with lace. The simplest gown of all, but one of the most distinguished is a royal blue, coarse-meshed brillant, made in gabielle style. The skirt is very full, and so are the sleeves, which have a projecting ruffle up and down the inside seam. There is a broad trimming of blue sequins around the square neck, and a "lover's belt" to match. Lover's belts, of which Miss Fuller has several, are those made on an elastic foundation and which stretch to fit the waist, giving the wearer the curious sensation of receiving an impersonal hug. They are very popular. The long Empire coat, which goes with this blue gown, is severely plain and stylish, having huge lapels and a collar which reaches half way to the crown of the head.

The pride of Loie's heart is her Russian sable cape. And no wonder! A duchess might covet it. It cost \$1,000 abroad and would be double that here. It is a dream in its golden brown lights and shades and its softness of texture. The lining is of the thickest, softest white satin, and there is a fall of Valenciennes lace from the hunch of violets at either side of the neck. The muff shows only a strip of sable, a pathetic little head and deep puffs of violet velvet. Another cape, which La Loie frankly tells you she got at a bargain for \$50, is of baby astrachan and seal, and is lined with Dresden silk.

An exquisite evening gown is of shell pink moire made in Mme. Sans Gene style, and garnished with pink chiffon around the low neck and shoulder straps. Upon each shoulder and at the middle of the neck is

a large turquoise button set in brilliant. At the waist line in the back is a big bow, which Miss Fuller succinctly describes as "flopping." A white satin gown of moonlight effect is as soft and thick as elderdown. White chiffon is about the neck and elbow sleeves, and silver sequins are sown over the skirt in wavy lines, while the bodice has a loosely hanging front of the shimmering silver disks, in an elaborate pattern, on a lace foundation. The decorative buttons are of English paste. A handsome cream Ottoman silk lined gown throughout with cherry silk. There is a cherry velvet pointed yoke which fits inside the low-cut neck, and the sleeves are of uncut velvet-cream, with gorgeous great roses in shades of red and yellow. Long banners of chiffon start at the shoulders, tie at the waist and fall to the bottom of the skirt. The bow at the back of the waist is lined with cherry velvet, and the edges are slightly turned over.

Loie has shown her ingenuity by devising a glass plate slightly sunken in the stage and through which colored lights stream upward to mingle with those thrown from above, encompassing her in a "light that never was on sea or land before." The same versatile ingenuity is shown by the novel use to which she has put an exquisite point lace parasol cover. The round centre piece is taken out, leaving an opening just large enough to poke her head through, and the lace falls in a "perfect fit" over her shapely shoulders.

Miss Fuller has no dress reform prejudices, but she wears no petticoats, depending on her own generous curves to fill out her skirts. While she talks, the swift panorama of clothes goes on, and a delicious pale pink robe de chambre trimmed with the finest Valenciennes attracts attention from the question of petticoats and shoes. The sailor collar and the deep sleeve ruffles have each a row of insertion and a two-inch ruffle of lace. Another negligee is of fine pressed flannel, trimmed with applique



batiste. Two or three tailor-made cloth gowns have the plainest little skirts, without stiffening, and adorned solely with three big pearl buttons running down each side of the waist line in front. With these skirts jackets and fancy silk vests are worn. The prettiest of these vests is of white moire, made with three broad box plaits.

A peculiarly Frenchy gown is a brown tricolore shepherd's plaid—the plaid of almost invisible dimensions, the sleeves of a larger, but still tiny check, the yoke of violet velvet, and around the neck a band of emerald velvet laid on the purple. The velvet is lavishly embroidered with steel spangles, which also outline the breadths of the skirt. On the shoulders and adorning bishop sleeves are steel buckles. The wide sleeves are finished inside with broad and exquisite duchesse lace. The dress worn by Miss Fuller was the most unique and characteristic of all. It was black satin, with fine stripes of pale blue, gold, pink, and mauve; these colors are repeated in rows of paillettes on the skirt, each seam having its own color; the square opening at the throat has a wide band of the spangles; the sleeves are of black moire, and have leaves or tri-points of the same, edged with spangled gypure over them. The skirt hangs loose from a yoke, but its many curves make it narrow at the top and impart a cart-wheel effect. There are a cape and muff and hat to match this curious gown, in which all the lines are reproduced in narrow ribbon stitched on in stripes, and in chiffon and velvet. The muff of 1890 style is tremendous. Endless dainty accessories and some exquisite lace were shown, and the French novelty of pearl buttons—to imitate real pearls—on evening gloves.

YOUNG WOMAN DOCTOR OF PHILOSOPHY.

The manifest advantage of a young woman Doctor of Philosophy is that she does not abdicate her right to be a pretty girl. Such is Miss Elizabeth Hotchkiss, the daughter of our Consul at Ottawa, Canada, and who when at Washington was regarded as one of the handsomest women in that city.

Miss Hotchkiss is a graduate of Rimita College, and in addition to her degree of B. A., received from Cornell University her Ph. D. She is now only twenty-five years old, and is the youngest Doctor of Philosophy in the country. For some time Miss Hotchkiss was editor of the *Metaphysical Magazine*, published in St. Louis. This magazine is not as well known as the New York magazines, nor are its stories as vivid and thrilling, but it is read by many learned men, and Miss Hotchkiss, who has now resigned the position, held an honorable place as its editor, and one to be filled by few men or women.

This young lady comes from a metaphysical family. Her great-grandfather on her mother's side was a Scotch metaphysician, and the Hotchkiss family in the past have been editors, lawyers, and in professions which require some of the subtleties of speech.



MISS ELIZABETH HOTCHKISS, A. B., PH. D.

EXHIBIT OF FINE CHINA.

The usual Easter exhibition of the New York Society of Ceramic Arts opens to-day at No. 22 East Sixteenth street. Yesterday a private view was given to the press, and a reception to personal friends was held in the evening.

The notable feature of the exhibit is the return to underglaze work and the excellent examples shown. For a number of years little if any of the work has been done, the attention of students being given to overglaze. This year, however, there is a return to the more artistic work. Mme. le Prince, the president, has a fine vase of oranges, showing both fruit and blossoms. Miss Gabriel le Prince, her daughter, has sent a landscape in monochrome. Mrs. Sophie Knight Oak, a vase of dogwood and a rich dark background, and Mrs. Priestman some excellent specimens of Delft, closely modeled after the original.

Aside from the underglaze there is much to attract in the uniform quality of the work, as well as the perfection of detail. Mrs. Collis S. Pond shows some royal blue plates, with an elaborate design in raised gold and in rather strong contrast—a dainty salad service in maidenhair ferns. Mrs. H. D. Monarched has made a specialty of figures, and has sent some heads, besides a full-length figure of a young girl and some panels on which flowers are modeled and painted in underglaze.

Miss Montford has a reputation for violets, and has sent her favorites in several forms. They are wonderfully lifelike and seem almost odorless.

Mrs. Anderson's exhibit is unusual and bears the label "Artistic." It is modeled on Aztec lines, and shows splendid color as well as severe form.

Miss Wilson shows a large mirror, the frame of which is tiled painted in clematis combining the white and purple.

Mrs. Mary Alley Neal has a loving cup, painted with white Cherokee roses. Mrs. Anna B. Leonard, a punch bowl, elaborate with raised paste, and Miss Florence Allen a jardiniere decorated with chrysanthemums. In addition, there are specimens of work from other members, and a notable exhibit of Delft in overglaze executed by the Osgood School.

Matinee Girl (arriving late)—Please, usher, has the performance begun?
Usher—Yes, they've played one act.
Matinee Girl—Ah! Which one?



A GREAT LADY'S ENTERPRISE.

"I think a woman can do something to help herself, no matter how she is situated," the late Mrs. Paron Stevens said once. "To prove it, let me tell you of Lady G., who has a little place just an hour from London. She is a duke's daughter and an earl's widow. He was a poor earl, though; that is, he had but little outside his entailed estates, which went with the title to a distant cousin when he died. His two sons had died but a little while before, so nobody had thought of the property passing out of the family. Lady G. was left with only her jointure, and that was, I do assure you, a very slender one for a woman in her position, with three daughters to maintain and bring out in the society to which they belonged by right of birth.

"She did it, too, and in such a fashion few ever suspected her stratagems. She had, as I told you, a little place out of the city. I wish you might have seen her garden and rose-house and grape-vine. But nothing in them was for home consumption. Oh, dear, no! The family ate things from Covent Garden Market. She had magnificent asparagus beds, too. Walking beside them one day she said to me, nodding at the tips just pushing above earth, 'They will pay for Agatha's court costume—you know she is to be presented soon. And I think the strawberries will give the other two what frocks they must have. We did wonderfully well with our grapes in the winter, and now I have violets in the houses between the vines. From my celery and wall fruit I shall be able to take a little trip to Paris in the autumn, and later let the elder girls go on visits to several good houses to which they are already invited. Of course, they could not go without money. It is the worst form to visit unless you can do it as becomes a well-born woman—fee the servants and all that, you know. Of course, if I sold things in the open market I should get the merest trifle for them, but I am too wise for that. I know what people of our own class want and are willing to pay for. Everything I send away is engaged at a high price before it leaves me, and I look over each parcel myself to make sure that it is a little better in every particular than it could reasonably be expected to be. Sometimes my rosebuds fetch a guinea apiece. My gardeners are well paid, and know that keeping their places depends on giving me the best of which gardeners are capable. Altogether, from this place, small as it is, by help of London and a donkey hamper, I can and do live—really live, instead of pinching and plining through existence in village lodgings or a cheap foreign pension. How did I come to think of it? I did not—it simply came to me that something must be done, and this was the nearest, in fact the only thing I could do."

HINTS ON FASHION.

The rumor that black and white is to be the combination most desired has been verified. The latest creations show black with white facings, or white with black.

Shepherd plaid has been revived and is in demand. It should, however, be purchased in tweed or similar material, not in thinner stuffs.

All the new millinery seems to show tulle scarfs. A favorite combination has a foundation of black, with the diaphanous trimming in the popular black and white.

Undoubtedly the loose-backed coat is to be first favorite. Its length is limited by a rigid law, and it must not extend below the hips. Some few critics claim that it lacks elegance, but it is novel, and what more need be asked.

Blue serge gowns are the favorites for early spring. The most stylish are made with short coats trimmed with black braid and small gold buttons.

Coats of bolero shape, that hang loose from the neck to the waist, are especially effective in serge, but are extremely difficult to cut. In the hands of any one but an expert a tight-fitting coat, with small basque, is safer by far.

Vest and facings of heliotrope velvet are much in vogue on serge jackets and coats. A recent creation shows the vest striped horizontally with waved lines of cream colored embroidery.

SOME MODERN BEATITUDES.

Blessed are the poor in flesh, for to them the leading parts are given on the stage.

Blessed are they that mourn, for the rich relative remembered him in his will.

Blessed are they who do hunger and thirst, for the free lunch is set for the man who pays for the drinks.

Blessed are the meek, for they can get in their work just the same.

Blessed are they which are persecuted for righteousness' sake, for somebody gets a job.

Blessed are the peacemakers, for they can have a waist of one material and a skirt of another.

Blessed are the merciful, else would the husband often remain on the front stoop all night.

Blessed are ye when rich men shall revile you and persecute you and say all manner of evil against you falsely, for you are able to get big damages against him.

Likewise, blessed is he who hath a clean shirt on, for he can unbutton his vest.

Blessed are they who receive no postal cards, for they shall not be given away.

Blessed is the man with patches on his trousers, for the day of long coat tails is upon us.



LOIE FULLER'S PARIS FROCKS.

CLEAN EVERY DAY.

A young housekeeper said recently: "I never have a regular cleaning day. I expect my house to be kept clean, and then there is no need of a weekly upsetting. I have no carpets; the floors are kept dusted and wiped; the rugs are beaten now and then, and the whole house dusted thoroughly every day." This arrangement, which does away with the annoyance of the usual weekly ousting from one's comforts, savors a little of Utopia, and though it may work very well in a household of two people, it is to be feared that it would prove impracticable in a large family circle, with half a dozen lively children to fetch in dust and stir things up generally.

COMMENDED TO MEN.

"I like to just talk to men," said a clever girl, thoughtfully, the other day, "and I wish I could make them realize the fact. It would simplify one's intercourse with them. I don't want to flirt with them; I haven't any designs on them, and it seems to me that it would be so much pleasanter if I could only make them understand the situation fully; that they would take me easier, as it were, if they could only once grasp the notion that they are welcome to drop in for a friendly interchange of ideas when they feel like it, without my either wishing or suspecting the existence of a sentimental feeling, or even the pretence of it, the 'playing at half a love with half a lover,' which gives so many women such pleasure."

A QUESTION OF LANGUAGE.

When the present Duchess of Marlborough was a very little girl she spoke and was spoken to exclusively in French. English was a tongue of which she knew but little, the language of the parents, of those high in authority. One day the young lady had been very naughty indeed; she had revolted against the nursery government, and expressed herself very rudely. The nurse expostulated. "The good God is very angry when you speak like that, Mademoiselle Constance," she said. The child looked at her in surprise. "Does the good God speak French?" she asked.

NEW AND NOTABLE.

The latest addition to the essential equipment of silver is a lettuce fork. Those most popular are in Louis XV. style, long and slender, elaborately ornamented and terminating in three daring prongs.

Doulton plates in warm, rich blue, showing each some English castle of renown, are new and notable. Like the genuine Delft, the scenes are painted, neither stamped nor stenciled.

Russian china has recently appeared. Much of it shows landscapes, and either the familiar sledges drawn over snowy roads, or dashing coaches drawn by six and eight horses gorgeously bedecked. Some smaller pieces, however, are purely conventional in design, but show the Russian colors and characteristic decoration.

The mahogany table with the folding top is much in demand. Those who are so fortunate as to possess helms of the sort have had them polished and set forth. To the less lucky who are on the outlook for such a warning as to the selection of the base may not come amiss. A straight base is not held in as high esteem as is one with a widened harp or curved scroll design.

Bohemian glass has taken on a new beauty. The latest cups for cold tea, punch and the like show a delicate tracing of lace so realistic that it seems incredible it can be part of the design, and not a genuine bit of thread or duchesse.

TRANSPLANTED BEAUTIES.

A London quartet made up of American girls become British matrons promises to be a feature of the gay season. The Duchess of Marlborough, the Countess of Craven, Lady Terence Blackwood and Lady Gray Edgerton are expected to figure prominently in all gayeties, and an immense round of entertainments is predicted.

Nothing, after a stupid woman, is rarer in France than a generous woman.



WYOMING'S WOMAN SUPERINTENDENT OF SCHOOLS.

This portrait and interview introduced to the East one of the successful women politicians of Wyoming, Miss Edith Reel. It will be observed how broad and intelligent are her views on public matters, and with what moderation she speaks of her sex's place in public affairs.

Miss Reel has been a resident of Wyoming for the past ten years. Previous to coming to the State she lived in Illinois, where she had been engaged in educational work, for which she had received special training in the schools of St. Louis, Chicago and Boston. During her entire residence in Wyoming Miss Reel has been actively engaged in educational work—first as teacher in the Cheyenne public schools, then as superintendent of schools for La-

States. These journeys are not on rail-ways, but are taken on horseback, by ranch wagon or stage coach. The State Superintendent has to visit schools, teachers' association meetings, county institutes and other school meetings in all portions of Wyoming, which is as large as New York and Pennsylvania combined. There are but four lines of railway in the State, and long journeys by stage are necessary to visit some of our county institutes. Wyoming being a young State, with undeveloped resources and as yet a limited income, its officials have, for economy's sake, to perform at times more than their share of public duties. For this reason I am secretary of the Board of Charities and Reform. This Board has charge of all of



ramble County for four years, and finally as State Superintendent.

On the question of woman in politics, Miss Reel said:

"Woman has been in politics so long in Wyoming that the question does not attract much attention here, and it sometimes seems rather strange that it should be in other places. The question of the management of the schools of the State has, however, a live question in Wyoming, and perhaps always will be. While the women of the State cast nearly one-half of the vote of the State, I am sure they do not want that proportion of offices. I am certain they will not ask for more than one of the six State offices for many years to come. Which one? Why, the State Superintendent of Schools. It has become an unwritten law in Wyoming that the management of the schools of the State shall be left as far as possible in the hands of the women. All of the counties but two have women superintendents, and many of the school principals and school superintendents are women. Of course, the funny papers will persist in nominating a woman for the Governorship of Wyoming, and my name has been mentioned in this connection by these humorists, but the idea is ridiculous, and is not even a possibility. If the women of the equal suffrage States can have a share in school management, a fair share of the clerical offices and an opportunity to exercise enough influence upon legislation to continue to maintain wages for women equal to those of men where the same work is performed they will be well satisfied, and will not attempt to encroach upon offices which should always be filled by men.

"The school offices in Wyoming are by no means sinecures. The county superintendents have to visit all of the schools in their respective districts at least once a year, and to do this have to travel over districts larger than some of the Eastern

the State charitable and penal institutions, the penitentiary, insane asylum, general hospital, university and soldiers' home, and has the care and maintenance of these institutions. With the other members of the Board I have visited the State institutions of Colorado, Nebraska and Illinois, during the past year, in order to become acquainted with the best methods employed for the care of the defective classes. I am also secretary and register of the State Land Board, which has in charge the various grants of public land made to the State by Congress. The General Government has been very liberal to Wyoming in the matter of granting lands to the State to aid in the support of its charitable and educational institutions. Under these grants the State has at its disposal for rent or sale over 5,000,000 acres of public lands. To the State Land Board is delegated the task of leasing and selling those lands to best advantage, so that the proceeds may be used to aid in the support of the public schools, State University and other institutions. The land is leased at a low rental to ranchmen and stock-growers, and brings in a considerable income to the State. On the first of April I will distribute to the various counties of the State upward of \$50,000, which has been received for rental of school lands, and this will be distributed to the various school districts in each county.

"The receipts of my office from land rentals are now over \$1,000 a month, an increase of over \$700 a month over what they were when I went into the office, a little over a year ago.

"Our State has wonderfully rich natural resources—iron, coal, gold, silver and other minerals and precious metals. It has an unexcelled climate; its boundless ranges and fertile valleys are the delight of the stockman and rancher; but, above all, we have as an inducement to those seeking an ideal place to establish homes, the boon of equal suffrage."

MADE FROM A PARASOL.

A novel and charming receptacle for flowers can be made from a Japanese umbrella. To accomplish this end it is necessary only to remove the handle and to suspend it by ribbons terminating in graceful bows.

The more costly silk parasols can be used, but the paper sort that cost only a few cents give an entirely satisfactory result. The only essential point is the selection of a modest design which will not clash with the flowers.

The ribbons are best of a plain color, either the same as that of the flowers, to be used or some quiet tone that will not conflict. Three points must be marked, equidistant, on the edge of the cover, and at each of these one of the ribbons must be attached. When that is done the umbrella is half closed and the ribbons are brought together and made fast. A big bow is sewed at the point of meeting and



The main point to be considered, after that of color, is position. Hung from a chandelier the umbrella becomes a feature of the room, but unless the ceiling is high, or a table stand beneath, there is danger of collision. A book, such as is ordinarily used for a bird cage, on the other hand, can be screened into a corner against the wall, and the flower holder hung with safety at the same time that it makes a fine showing.